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ABSTRACT

Teacher responses to two questionnaires provided data in a study designed to identify specific competencies of effective speech communication/drama teachers, to compare these results with the competencies recommended by the Speech Communication Association/American Theatre Association (SCA/ATA) Joint Task Force, and to explore the implications of these competencies for future competency based teacher education (CBTE) programs. The first questionnaire--an open-ended form asking for competencies considered vital for effective teachers--yielded 130 usable responses (38% response rate). The competencies identified were compiled into a list of 120 competency statements which were fashioned into a second questionniare utilizing a seven-point likert scale. Of the 130 original respondents and the 150 additional teachers who were sent the second questionnaire, 143 (52% response rate) responded. The profile of an effective teacher that emerged from the responses reflected a professionally trained teacher who is enthusiastic, fair, consistent, and realistic and who seeks to update content area knowledge. The teacher statements were more concerned with classroom dynamics related to teacher personality than with the application of subject matter knowledge that was the focus of the SCA/ATA document. Both sets of competencies can be used together to facilitate a CBTE program. (Appendixes provide the two questionnaires, their accompanying letters, and an outline of the competencies recommended by the SCA/ATA Joint Task Force.) (GT)

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THE IDENTIFICATION OF COMPETENCIES NEEDED BY SPEECH COMMUNICATION/DRAMA TEACHERS WITH IMPLICATIONS FOR USE IN TEACHER EDUCATION PROGRAMS

by

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THESIS

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

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of the Requirements

for the Degree of

MASTER OF ARTS

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August 1978

This thesis is dedicated to my husband Stanley.

His understanding and encouragement have never been more evident than during the writing of this thesis.

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June 24, 1978 M.M.S.

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Chapter I

RATIONALE AND PURPOSE

Most traditional teacher education programs in speech communication and drama can be described as "experience-based," assuming that once a student has satisfactorily completed a specified number of courses with a minimum grade point and participated in some type of time-related student teaching experience, (s)he qualifies for a certificate and is considered ready to begin teaching. In this "credit-course-degree" orientation, there is usually little or no definition of what prospective teachers need to be able to do or accomplish (Elam, 1971).

Increasingly, however, speech educators are exploring "competency-based" teacher education (CBTE) as an alternative to traditional programs, in recognition of the present and future challenges of teacher accountability, minority teacher training, and new systems management approaches to the classroom. It is conjectured that there is a need for several sets of "certification" standards which relate to the behaviors a teacher is expected to exhibit. For the decade of the Eighties, it is felt that our profession should work toward the development of descriptive teacher behaviors for a variety of teaching tasks, and that we should try to describe what speech teachers should be able to do (Ince, 1974).

The Research Committee of the Memphis Conference of Teacher Educators in Speech Communication (1973) was in agreement with this premise when it concluded that the completion of course work is insufficient evidence of teacher competence, and stressed that there is a need for valid and reliable assessment of individual teacher competencies for certification and recertification. Particularly in the light of teacher surpluses, the Committee felt that more judicious selection, retention, and certification of candidates seemed wise. The Committee on Certification Requirements for the Southern Speech Communication Association also expressed concern with standards involving what the qualified, effective teacher should be and do, and even the competencies required of prospective teachers for effectiveness in the classroom. Barbara Lieb-Brilhart, Executive Secretary of the Speech Communication Association, summed up this viewpoint when she wrote that alternatives to current teacher preparation and certification models must be established and that "Such models should be competency-based" (Newcombe and Allen, 1974, p. 175).

Definitions of "Competency"

Since the identification of "teacher competencies" is one of the most complex problems confronting teacher education today (Rosner, 1972), the major definitions of "competency" should be explored. A dictionary definition of "competency" would indicate the quality of being

"properly or well-qualified; capable; adequate for the purpose; suitable, sufficient; legally qualified or fit, admissible." According to Cooper, et al. (1973), we can extend the definition to include attitudes, understandings, skills, and behaviors that facilitate intellectual, social, emotional, and physical growth in children. This definition infers that "competence" indicates the realization of publicly specified criteria for classes of learning outcomes found to be appropriate to teacher preparation. Houston (1974) suggests that "competency" refers also to minimum standards below which performance is unacceptable, a base, a legal standard which tends to protect society from incompetents. The focus is on criteria which are held constant while the amount of time required varies, in contrast to the traditional completion of a series of courses where the emphasis is mostly on the "knowledge" criteria in which time is held constant while achievement varies.

Houston (1974) and Cooper and DeVault (1973) suggest three criterion levels (see Figure 1):

1. Teacher knowledge (for cognitive understandings): This level includes facts, principles, generalizations, awareness, and sensitivities that the teacher is expected to acquire. Cooper and DeVault state that "knowledge is seen as facilitating or enabling the teacher to function: to perform or behave in ways that foster pupil learning (p. 112)."

2. Teacher performance (teaching behaviors):

This level identifies behaviors that the teacher is expected to demonstrate.

3. Teacher consequences ("product" criteria used to assess teaching effectiveness):

This level suggests outcomes that the teacher is expected to demonstrate.

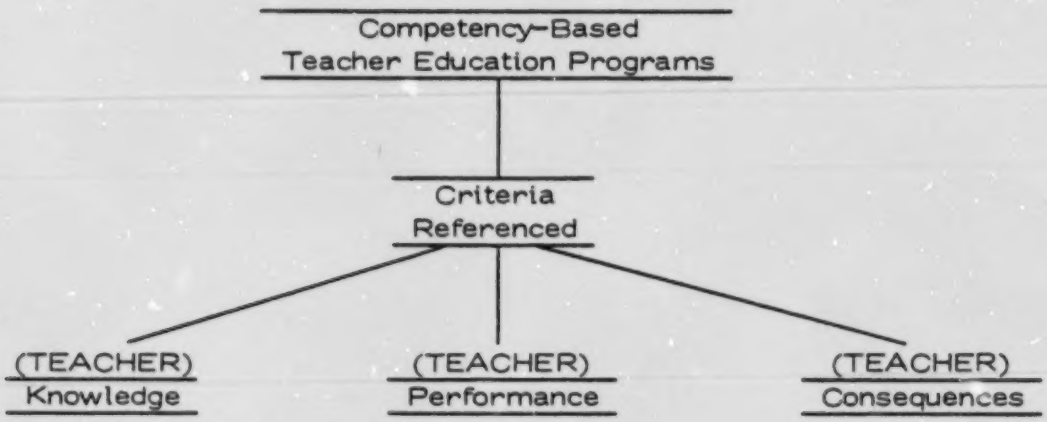

FIGURE 1

In most CBTE programs teacher trainees are asked to meet all three levels, although the greatest emphasis is placed on the performance and consequence competencies. In competency-based teacher education certain objectives and criteria are stated clearly and explicitly. A teacher's/trainee's competency can be assessed on specific criteria rather than whether (s)he has taken a particular course.

Historical Background

Through Speech Communication Association and American Theatre Association Joint Task Force Guidelines for Speech Communication and Theatre Programs in Teacher Education (1975), the Speech Communication Association and the American Theatre Association "have evidenced support for the competence/performance-based movement and its implications for teacher education. Observable performance as the basis for assessment has been traditional and integral to research and instruction in speech communication and in theatre. All facets of the teacher education program should reflect objective, observable indicators of competence" (p. 348).

Historically, the trend toward a humanistic recognition of teacher competencies began in 1963, when the Speech Communication Association (then the Speech Association of America) issued a statement, "Principles and Standards for the Certification of Teachers of Speech in Secondary Schools" (Konigsburg, Cortright, Nelson, and Robinson, 1963), which represents one comprehensive attempt to define what knowledge and skills a speech communication teacher should possess. The New Orleans Conference in Research and Instructional Development, held in 1968, evidenced an awareness of instructional development and teacher education resulting in recommended areas of future research and an exchange of ideas concerning teacher behaviors. At Pheasant Run, in St. Charles, Illinois, a Conference on Rhetoric was

held in May, 1970, with further recommendations leading to increasing attention to the teaching of communication and rhetoric as well as more training of secondary and elementary teachers.

Summer Conferences and Workshops have been sponsored by the Speech Communication Association, centering on teacher education. The Sixth Conference held in July, 1970, in particular, yielded recommendations to provide a specific identity for teacher educators in speech communication and to collect, analyze, and take a position on the content of curricula to prepare the college trainers of teachers. The growing concern of speech educators toward their training programs led to the establishment in 1971 of an SCA Instructional Development division and in 1973 a Teacher Education Interest Area.

In August, 1973, representatives to the Memphis Conference of Teacher Educators (Speech Communication) convened in an initial attempt to voice some common concerns, viewpoints, and recommendations. The Research Committee of the Conference gave clear directions: "It is essential that competency-based certification standards be developed for speech communication teachers at all levels of education, especially because a systematic overview does not exist at this time." The Committee also invited local input regarding the basic competencies, suggesting that the development, testing, and revision of these competencies should reflect the latest and most significant findings of educational research. "Clusters of competencies should be

identified," they concluded, as well as the identification of competencies to be acquired and demonstrated by graduates of speech communication programs as a prerequisite to their certification as teachers (Newcombe and Allen, pp. 137-138). Allen further concluded that the success of the Conference would be determined by "what occurs in teacher education."

In an effort to meet the challenges of the Memphis Conference recommendations and observations, the Speech Communication Association and the American Theatre Association commissioned a Task Force on Teacher Preparation for the specific investigation of the potential of competency-based teacher education as well as introductory identification of teacher competencies. This SCA/ATA Joint Task Force developed a comprehensive document listing five competency models to be used in the preparation of specialists and non-specialists in communication and theatre. This report, currently in press, was formulated following an SCA/ATA investigative project in 1975 which recommended evaluation standards for teacher education in the preparation of specialists in speech communication and theatre. As guidelines, the basic components in all teacher education programs corresponded directly to categories in the NCATE Standards for Teacher Education where one thousand global competencies are listed.

Especially significant in the SCA/ATA Guidelines document were the Specialist programs in which objectives were recommended which

related to the development of personal communication skills and theatre performance competencies and attitudes in order to become "a facilitator of learning, a model of communication competence (including the empathetic communication of the affective domain), and a resource person for facilitating communication in educational and community settings" as well as to "facilitate the development of desirable student communication behaviors." These "roles" correspond to the framework of teacher roles specified in the 1976 SCA/ATA Competency statements: (a) model of behavior; (b) facilitator of learning; (c) resource person; (d) participant in the profession; and (e) change agent.

The Task Force members discovered in analyzing the literature on competency-based education that many of their viewpoints had been based on the specifications for the formation of competency statements as devised by the National Consortium of Competency-Based Education Centers (NCCBEC), which were listed as:

1. Competency statements describe outcomes expected from the performance of profession-related functions or those knowledge, skills, and attitudes thought to be essential to the performance of those functions.

2. Competencies are based on an analysis of the professional roles and/or theoretical formulation of professional responsibilities.

3. Competency statements facilitate criterion-referenced assessment.

4. Competencies are treated as tentative predictors of professional effectiveness and are subjected to continual validation procedures.

5. Competencies are specified and made public prior to instruction.

6. Learners completing the CBE program demonstrate a wide range of competency profiles.

These specifications were used in the preparation of the five competency models, listing, in detail, a total of 70 competencies to provide guidelines to teacher education programs for formulating future appropriate competencies and related assessment procedures.

The Task Force concluded that: "In these times of rapid changes in education no set of guidelines can remain static for very long. In our opinion, the competency models reflect the best contemporary opinions in the fields of communication, theatre, and education. They are meant, however, to be modified in the future on the basis of experience and application (Lieb-Brilhart, 1976)."

Rationale

Since the SCA/ATA Joint Task Force which provided the recommended competency models was composed largely (75%) of university,

college, and supervisory personnel and the Research Committee of the Memphis Conference admittedly represented the efforts of college teacher educators rather than the work of a consortium of college, elementary and secondary teachers, it would seem that determining specific competencies from the perspective of inservice speech/drama teachers would be worthwhile for several reasons.

First, teacher opinions would bring more diverse perspectives than the Task Force now offers to the conceptualization of specific teaching skills needed by speech/drama teachers. Because of their direct involvement in the acts of teaching and personal interactions with students, the classroom teachers may be more aware of their own competencies (or lack of them) than are those who observe them on an indirect, theoretical, abstract, and often infrequent basis.

Newcombe and Allen (1974) recognized this concept when they stated: "College teacher educators are not in a position to know all the concerns of precollege teachers, nor are they necessarily in a position to know what is important to or best for them. Ultimately, teacher education must be a cooperative effort between college and precollege educators....In all matters pertaining to the future welfare of elementary and secondary teachers of speech communication, representatives from these groups must be involved" (p. 8).

Next, the speech/drama teachers themselves should be consulted in all areas in which they are directly involved. They should serve as

a catalyst in bringing about needed educational reform and innovation, acting rather than reacting to the dynamic, fast-moving, rapidly changing culture in which we live; they should be in the forefront of the issues concerning them as they assume active roles in changing, expanding or redefining current educational issues, such as accountability, to fit the unique situations of the field and their students (Newcombe and Allen, 1974). As one of the chief molders of the future members of a society, secondary teachers have great potential influence in shaping pupils (Hyman, 1974). To make educational innovations beneficial, teachers must be actively involved in formulating future teacher training programs.

Supporting this reasoning is the recognition of the desirability of increased classroom teacher participation in teacher training by the U.S. Office of Education, Health, Education and Welfare (HEW) in response to the Education Amendments enacted by Congress in 1976. The Teacher Centers Program (Part 197) was added to Title 45 of the Code of Federal Regulations to grant awards up to $75 million each of the next three years to local educational agencies to plan, establish, and operate teacher centers, and to institutions of higher education to operate teacher centers. The purpose of such teacher centers is to offer the teachers the opportunity to utilize new research and techniques in developing and designing innovative curricula to meet student needs,

and to provide training designed to enable the teachers to put the curricula and strategies to effective use in the classrooms.

The new teacher centers program seems to reflect shifting emphases in three aspects of teacher education: (a) greater attention to additional training for teachers who are already in the service; (b) recognition of the schools themselves as a major focus and locale of teacher training; and (c) giving the schools--and particularly the classroom teachers in those schools--major responsibility for determining the kinds of training and other experiences needed by teachers (Teacher Centers Program, 1977).

In further recognition of this growing interest in teacher perspectives, Staton (1977) reports that a number of educational researchers have included inservice teachers in their general compilations of global teacher competencies to be used in CBTE, in particular. Despite the recommendations of the Memphis Conference of Teacher Educators (1974), however, this investigator found no recent research which directly involved inservice speech/drama teachers in teaching competencies research.

Third, it is important for the teachers to practice control over their own futures. Independence and self-determination are significant aspects of the concept of teaching. According to Hyman (1974), "If one believes he cannot control his future, he collapses into numbing ennui" (p. 245). By being directly involved in the identification of

competencies for future programs and inservice teacher assessments, teachers may be more likely to cooperate in the resulting decision-making processes and in the implementation of innovative programming.

Because of the value of inservice teacher opinions, the necessity of direct teacher involvement in future teacher education, and the importance of self-determination in eliciting cooperation and improvement of classroom performance, teacher inputs should be respected and utilized in future research studies such as the SCA/ATA Task Force Competency Models and Guidelines and programs such as CBTE and the new teacher centers.

Purpose

In order for the SCA/ATA Joint Task Force findings to be fully utilized nationally in institutions such as the new teacher centers and in programs which are competency-based, there should be efforts made to identify teacher competency criteria by the nation's speech communication and drama teachers, the population most affected. To this end, the purpose of this study is to:

1. identify the specific competencies of effective speech communication/drama teachers through two written contacts with inservice teachers in the nation,
2. compare and contrast these results with the recommended competencies of the SCA/ATA Joint Task Force, and

3. explore the implications of these competencies in future competency-based teacher education programs in speech communication/drama.

Chapter II

PROCEDURES AND RESULTS -- Questionnaire #1

This chapter describes the four phases used in collecting and analyzing the original data in Questionnaire #1. The following steps are detailed: (1) the overview of the project; (2) the Pilot Study pre-testing Questionnaire #1; (3) the generation of a list of essential competencies for effective secondary speech/drama teachers; and (4) the content analysis of the original statements from Questionnaire #1, resulting in a shortened compilation of critical competencies used in Questionnaire #2. A description of the procedures and results of Questionnaire #2 will follow in Chapter III.

Procedures

Since gathering information through interviews and group meetings would be impractical because of distance, time, and financial limitations, a modified variation of the DELPHI Technique (Helmer, 1969) was used. The DELPHI Technique was originally designed to obtain opinions without bringing individuals together face-to-face by gathering data through successive questionnaires and feedback, with each round of questionnaires producing more carefully considered group opinions. The primary advantages of the DELPHI Technique are that (1) direct interpersonal confrontation by the participants is eliminated and (2) a panel of experts can be created despite

geographical difficulties (Spicer, 1975). The Ss in this study were 177 inservice speech/drama teachers on the secondary level, representing 38 states, who responded to two questionnaires concerning the most important competencies needed in the teaching of their fields.

Two questionnaires were used in this study, an open-ended form asking for a list of competencies and an objective scaled list compiled from the statements on the first questionnaire. Realizing that mailed questionnaires require a careful, clear statement of the problem underlying the questionnaire, every effort was made to design instruments which were objective, clearly introduced and justified (Isaac, 1977). The original statements generated by the teachers were edited to avoid wordiness and ambiguity.

Pilot Study

The first questionnaire was pretested (2-8-78) by 13 Texas teachers who teach speech/drama in the Texas public schools. These teachers, members of the Texas Speech Communication Association, the Texas Educational Theatre Association, and the Austin Independent School District, completed the instrument according to instructions. They reported an average completion time of 20-30 minutes, indicating that the task was not formidable and could be carried out in a reasonable time by busy teachers. No major changes in the questionnaire were required. Three sample statements were selected from the

group of competencies obtained from the Pilot Study for use in the directions of the first mailed questionnaire.

Questionnaire #1

The first questionnaire was an open-ended form which asked participants to list ten critical competencies that teachers of speech/drama should possess. An open-ended format was used because it has several advantages for the purpose of this study (Isaac, 1977). First, the use of open-ended items gives the respondent a frame-of-reference, without placing any constraint on the reaction. It allows flexibility, depth, clarification, and probing. It enables the respondent to make use of his/her degree of knowledge, encouraging cooperation and the establishment of respect and rapport. It allows for unexpected responses which may reveal significant information not anticipated by the research design. Since previous researchers (e.g., Cegala and Bassett, 1976) have observed that secondary teachers respond best to such questionnaires when provided with guidelines, seven general categories were suggested as a framework for the competencies. The following categories were selected as a result of a review of current literature on competency-based teacher education:

1. educational background
2. knowledge of subject area
3. planning capabilities

4. management skills

5. teaching strategies

6. evaluation abilities

7. personal and professional characteristics

Following the Pilot Study and subsequent formation of the first questionnaire, a second group of experts (300) was chosen from a membership list (600) of the Instructional Development Division of the Speech Communication Association. These teachers represented in-service secondary speech/drama teachers from all areas of the country. Sixty-six additional experts were selected from the Scripto deck of names and addresses of secondary speech/drama teachers (100) who subscribe to the SCA Newsletter Talkback.

Assuming that not all the educators invited to participate would respond to the first questionnaire, or continue the project through the second questionnaire, the original first mailing list contained 366 names in an attempt to locate a panel of at least 125 teachers. Geographical representation and a table of random numbers (Plutchik, p. 280) were used in designating the 366 recipients of the first invitation. Since a more or less typical response to mail questionnaires ranges from 50% (Kerlinger, 1973) to 16% (Plutchik, 1968), and a DELPHI attrition rate of between 30-40% could be expected (Schoeman and Schwartz, 1974), an anticipated number of respondents to the second questionnaire was 100 speech/drama teachers.

The first mailing (2-22-78) included an introductory letter explaining the nature of the project, a description of the DELPHI process, and an invitation to participate in the study. The first DELPHI questionnaire and a self-addressed, stamped envelope were enclosed. (See Appendix A for copies of the letter and Questionnaire #1.) Each participant was asked to list the ten most essential competencies ("attitudes, skills, understandings, personality traits, and behaviors") (s)he considered most crucial for effective speech/drama teachers. Three statements, selected from those identified in the 13 pretested questionnaires, were included as examples of the types of statements desired, as well as the previously-mentioned set categories.

Ninety people returned questionnaires within three weeks, representing a response of 30.8%. A follow-up letter was sent two days after the established deadline (3-14-78) to 250 nonrespondents, reaffirming the importance of the study and the value of the individual speech/drama teacher's contribution to the project. (See Appendix A for a copy of this letter.) The follow-up mailing drew an additional 40 responses.

The total returns for Questionnaire #1 produced 130 usable responses for a 38% return rate. Twenty letters from the first mailing were returned because of incorrect addresses. Three participants who were not secondary speech/drama teachers were declared ineligible by the investigator.

Of the 130 original respondents, 67 identified themselves as teachers of "speech and drama," 57 "speech only," and 6 "drama only." The respondents represented 38 states, with greatest participation coming from the states of Texas, Iowa, Illinois, Minnesota, Wisconsin, Michigan, and Ohio.

Content Analysis

The purpose of the first modified DELPHI instrument was to generate a list of teacher competencies in the speech/drama fields. From this list, the statements for Questionnaire #2 were derived. Responses from 130 inservice secondary teachers resulted in a total of 1,346 statements. The number of statements ranged from 10 to 16 per individual participant. Although there was no specific request for additional comments, 12 educators volunteered personal philosophies of teaching speech/drama as well as previously prepared lists of competencies.

The 1,346 statements represented such a variety of "skills, attitudes, understandings, and behaviors" that it was necessary to devise a classification system to encompass them. A colleague and the investigator worked together on the development of a framework of categories more appropriate to the responses than the original list on the first questionnaire. "Personal" and "Professional" characteristics were separated, "Knowledge of Subject Area" was absorbed by

"Educational Background" and a category called "Interpersonal and Public Relationships" was added. These classifications were helpful in locating duplications in the most efficient manner possible.

The eight categories selected were:

I. Educational Background. These statements reflect
   1. types of courses taken prior to certification.
   2. knowledge of subject matter.
   3. previous personal training and experiences in the speech/drama fields.
   4. necessary knowledge before the first teaching position.

II. Professional Attitudes, Experiences, Philosophies, and Characteristics. These statements apply to
   1. on-going professional training (workshops, seminars, graduate courses).
   2. interactions with other speech/drama professionals.
   3. what teachers think and believe about their roles as
      a. speech/drama "specialists."
      b. professional educators.
   4. awareness of current trends and research in teaching areas.
   5. membership in professional organizations.
   6. "dedication" philosophies concerning commitment to teaching and to students.

7. attitudes about co- and extra-curricular programs and participants.

III. Personal Characteristics. These statements describe

1. specific personality traits relating to the type of person the teacher should be (e.g., "sincere," "fair," "flexible," "has a sense of humor," "enjoys teaching students," "patient").
2. personal "role model" qualities.
3. self-awareness: strong, positive, realistic self-concept.

IV. Interpersonal and Public Relationships. These statements reflect

1. concerns dealing with interactions and relationships with
   a. students.
   b. fellow faculty members.
   c. administrators.
   d. community-at-large.
   e. parents.
2. necessary counselling skills (e.g., "empathetic listening," "sensitivity to the needs of individual students").

V. Planning Skills. These statements apply to

1. setting up goals and objectives.
2. awareness of materials, resources, course content to be covered.

3. assessment of capabilities and learning needs of the students.
4. organizational skills.
5. budget-planning.
6. attention to clerical details involved in teaching and coaching.
7. skills in daily and unit lesson planning and curriculum matters.

VI. Management Skills (classroom and extra-curricular activities). These statements describe

1. leadership qualities.
2. administrative skills.
3. structuring classroom frameworks.
4. control of discipline.
5. establishing and maintaining a dynamic classroom atmosphere (climate) in which communication takes place.

VII. Teaching Strategies. These statements suggest

1. teaching "methods" used in the classroom.
2. approaches devised and used to provide productive learning experiences (e.g., lectures, discussions, films, games, simulations, textbooks).
3. use of technical (materials) and non-technical (people) resources.

VIII. Evaluation Abilities and Skills. These statements relate to

1. identification and assessment of student achievement and needed improvements in
   a. performances.
   b. tests.
   c. attitudes.
   d. speaking-listening behaviors.
2. effective feedback techniques.
3. objective assessments, free of bias.
4. grading "know-how."

Each of the 1,346 statements was then analyzed for basic meanings and assigned to the appropriate classification.

The frequencies of the competency statements assigned to the eight categories are shown in Table 1. Several statements had "overlapping meanings" which placed them in more than one category.

TABLE 1

Category Frequencies

RANK	CATEGORIES	TOTAL STATEMENTS
1	III. Personal characteristics	229
2	IV. Interpersonal relationships	216
3	V. Planning skills	206
4	II. Professional behaviors	180
5	I. Educational background	149
6	VII. Teaching strategies	147
7	VIII. Evaluation abilities	130
8	VI. Management skills	116

After all statements were assigned to a category, they were grouped into subcategories by key terms (e.g., "Is an empathetic listener") for the purposes of eliminating duplications and identifying the statements mentioned most frequently. Two colleagues working independently on the sets of statements identified redundancies and unique items. Their selections were compared with a master list prepared by the investigator. Following a procedure used by Cegala and Bassett (1976), Spicer (1975) and Staton (1977), these reliability estimates were obtained by dividing the number of statements on which raters agreed with the investigator by the number of total competency statements (Holsti, 1963). The reliability estimates of the colleague's selections were .95 and .89 for the two judges. When averaged together, the reliability estimate was .92, which is considered adequate for this study.

The unique items were then edited and compiled into a list of 120 competency statements, reflecting as faithfully as possible the basic meanings and wordings of the respondents. The most frequently occurring statements will be identified as part of the Discussion chapter.

Chapter III

PROCEDURES AND RESULTS -- Questionnaire #2

This chapter summarizes the procedures and results of the second questionnaire used in the study. Described in order are: (1) the procedures used in organizing and transmitting Questionnaire #2, and (2) the statistical analysis of the data in (a) rank order designated by the means of importance and (b) the degrees of consensus indicated by the standard deviations for each item.

Questionnaire #2

The number of statements (120) seemed excessive for ranking the items in terms of importance in the traditional DELPHI manner as described in Schoeman and Schwartz (1974). Therefore, the competency list derived from Questionnaire #1 (as described in Chapter II) was fashioned into a second questionnaire utilizing a seven-point Likert scale similar to the one used by Cegala and Bassett (1976) in their Speech Communication Association K-12 communication competencies study. Participants were directed to circle the number corresponding to their evaluation of the importance of the item, with 1 being "Very Unimportant" and 7 denoting "Very Important."

Questionnaire #2 was mailed (4-20-78) to the panel of 130 respondents to Questionnaire #1 along with an accompanying letter thanking them for their participation and explaining the purpose,

procedures, and deadline for Questionnaire #2. A second group of 150 speech/drama teachers was also selected from the Speech Communication Association membership list to receive invitations to respond to Questionnaire #2 in an attempt to include (1) representatives of states not participating in Questionnaire #1, and (2) to extend the panel's findings to include teachers who were not previously contacted for Questionnaire #1. (See Appendix B for copies of the two letters of transmittal and Questionnaire #2.)

One week after the deadline, 143 responses had been returned, representing a 74% response from the 130 original participants and a 32.4% return from the 150 first-time participants for an averaged total return for the second questionnaire of 52%. The numerical responses of the 143 respondents were then transferred to computer cards to be used in the statistical analysis of the second questionnaire.

Statistical Analysis

The second questionnaire yielded summated data which was analyzed using a CDC computer program, DISTAT, developed by Veldman (1974). The program provided the distribution statistics of mean scores and standard deviations for each of the 120 variables, thus making it possible to compare evaluated degrees of importance between and among the competency statements.

Ranking. Table 2 indicates the rank of the competencies, as well as the means and standard deviations computed for each item.

TABLE 2

Questionnaire #2 -- Final Rank Ordering

COMPETENCY (Rank Ordered)	$\bar{X}$	SD
The competent teacher of speech/drama:		
1. Enjoys teaching, with a sincere desire to participate in the speech education of young people.	6.630	.976
2. Inspires learning through effective projection of personal enthusiasm for the subject matter taught and for students.	6.601	.780
3. Possesses traits of integrity, open-mindedness, fairness, honesty, sincerity, and a sense of personal discipline.	6.566	.968
4. Is motivated by wanting to help students, not glorify self.	6.539	.998
5. Fosters a desire for improvement and achievement in the students, encouraging them to do their best.	6.532	.591
5. Takes courses leading to advanced degrees.	6.532	.591
7. Establishes and manages fair and consistent discipline and expectations for student behavior in the classroom and on extra-curricular trips.	6.532	.637
7. Can suggest available resources and specialists for consultation to teach, demonstrate, or rehearse students and staff.	6.532	.637
9. Must have a positive rather than a negative attitude toward student efforts and growth.	6.518	.863
10. Provides positive, constructive, and immediate feedback (either oral or written) to students following a speech or performance.	6.490	.721

TABLE 2 continued

COMPETENCY (Rank Ordered)	$\bar{X}$	SD
10. Should have had a student teaching experience as well as a comprehensive methods course covering the specific fields of speech and drama.	6.490	.721
12. Creates and provides a relaxed, supportive, open, and structured learning atmosphere in which the students respect each other as well as the teacher.	6.490	.759
12. Understands the various purposes of speeches.	6.490	.759
14. Gives clear instructions for all assignments.	6.483	1.144
14. Is able to provide instruction in mass media and related skills.	6.483	1.144
16. Evaluates student achievement in terms of previously announced criteria.	6.448	.886
16. Is informed about current research and materials in his/her field.	6.448	.886
18. Gives positive reinforcement to student speech behaviors, never demeaning the student with unkind or destructive assessments.	6.441	.997
18. Joins and participates in professional organizations at the local, state, regional, and national levels.	6.441	.997
20. Displays an operating sense of humor, reflecting a mature ability to put situations, him-/herself in realistic perspective.	6.413	1.002
21. Instills a sense of self-discipline in students.	6.399	.865
21. Recognizes the modes of delivery.	6.399	.865

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
23.	Is patient and realistic in dealing with student efforts and personalities.	6.399	1.121
24.	Is well-organized in planning classroom curriculum and rehearsal/practice schedules.	6.392	.880
25.	Strives for mutual respect in relationships with students.	6.371	1.019
26.	Offers specific, rather than general, individualized suggestions to pinpoint areas in need of improvement.	6.357	.967
26.	Has many interests outside the formal classroom, keeping up on current local, state, national, and international events.	6.357	.967
28.	Balances praise for achievement and suggestions for improvement.	6.357	.974
29.	Shares ideas activities with colleagues through participation in workshops and conventions.	6.357	.974
30.	Is creative, imaginative, and innovative in designing assignments, allaying student anxiety, and providing student feedback for performance.	6.343	1.088
31.	Seeks to establish an open, comfortable, nonthreatening, constructive rapport with students.	6.336	.911
32.	Should be a stable, "whole" person, reflecting self-understanding, self-confidence, and the willingness to self-disclose when appropriate.	6.336	1.222
33.	Is able to provide instruction in parliamentary procedure.	6.308	.807
33.	Designs activities consistent with objectives.	6.308	.807

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
35.	Assists the students in developing strong self-concepts, self-worth competencies, self-awareness, and self-confidence.	6.294	.941
36.	Continues personal professional extra-curricular involvement in speech and drama activities.	6.287	.901
36.	Assists students in developing acceptance of "criticism" and in evaluating others' assessments objectively.	6.287	.901
38.	Demonstrates dedication by willingness to subordinate personal needs and free time to the demands of the speech/drama program and his/her students.	6.273	.905
38.	Must be able to evaluate objectively on individual talent, merit, and progress.	6.273	.905
40.	Is an example of "professionalism" in relationships with students.	6.273	1.133
41.	Must be able to work in a cooperative manner with administrators, the rest of the faculty, and the staff (custodians, cooks, secretaries).	6.259	1.099
42.	Can rehearse a play cast.	6.252	1.084
42.	Relates classroom communication concepts to practical, everyday life experiences, opportunities, and the world of work.	6.252	1.084
44.	Recognizes body language as a form of communication.	6.231	.845
44.	Uses various teaching methods (strategies) in order to expose students to as many forms of communication as possible.	6.231	.845

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
46.	Must be assertive in communicating the value of speech and drama to administrators, parents, fellow faculty members, and the community at large.	6.224	.975
48.	Focuses on individual student development rather than public performance or competition.	6.217	1.022
49.	Is a sensitive, "empathetic" listener.	6.189	1.300
50.	Subscribes to professional magazines and journals to continually update content area knowledge.	6.168	.927
50.	Invites and accepts student evaluations and feedback in a sincere effort to improve instruction.	6.168	.927
52.	Is flexible in accepting, improvising, and coping with many responsibilities and changes of plans and schedules.	6.154	1.122
53.	Understands, respects, and copes with the individual personalities of the students, relating to them on a one-to-one basis.	6.147	1.081
54.	Realizes that some students do not thrive on competition.	6.140	1.202
55.	Has had personal experience in extra-curricular activities either as a participant or as a coach.	6.126	1.103
55.	Recognizes and provides for individual differences, abilities, and interests.	6.126	1.103
57.	Demonstrates objectivity and good will in dealing with parents.	6.119	1.002

TABLE 2 continued

COMPETENCY (Rank Ordered)	$\bar{X}$	SD
58. Develops assignments to incorporate a wide variety of experiences.	6.112	.770
58. Is able to provide instruction in debate.	6.112	.770
60. Assists students in setting realistic and challenging goals for self-expression.	6.112	.912
61. Reinforces student learning by returning evaluations, papers, and tests to the student as soon as possible.	6.112	1.205
61. Understands and can apply the principles of straight and character make-up techniques.	6.112	1.205
63. Structures a variety of learning experiences so that all students may experience success.	6.098	1.037
63. Possesses the skills to handle public relations, publicity, and all the business aspects involved in play production.	6.098	1.037
65. Is active in efforts to upgrade basic instructional skills.	6.092	.901
66. Is a "specialist" with specific concentration on one major area.	6.091	.999
66. Maintains files of materials and resources from which to choose meaningful and stimulating activities.	6.091	.999
68. Is a "role model" of an effective communicator.	6.070	1.122
69. Is able to provide instruction in skills and techniques of listening.	6.063	.890
69. Is versatile and willing to experiment with flexible, creative, innovative approaches.	6.063	.890

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
71.	Guides the students in objective self- and peer-evaluations.	6.042	.949
71.	Emphasizes "educational benefits" above "winning" in conducting competitive speech programs.	6.042	.949
73.	Encourages students to be well-rounded rather than narrow in extra-curricular interests.	6.028	1.210
74.	Possesses the knowledge of the elements of speech and demonstrates proper use of them.	6.007	.923
74.	Provides positive and assertive leadership in "administrating" people and programs.	6.007	.923
76.	Has a structured yet flexible course organization.	6.007	.996
76.	Can organize the students, the staff, and the projects necessary to direct a play.	6.007	.996
78.	Secures the understanding and cooperation of the counselling staff in the scheduling of students in speech/drama classes.	6.000	1.120
79.	Is aware of community attitudes, events, and resources, thus gaining support and trust through mutual cooperation.	5.934	1.031
80.	Strives to be an admired mentor and friendly guide to students without becoming a peer "pal."	5.965	1.141
81.	Is readily accessible to students.	5.930	.954
81.	Evaluates pupil progress regularly and reliably by designing valid tests related to the course objectives, content, and theories.	5.930	.954

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
83.	Provides the students with information beyond the scope of the course's material.	5.916	1.248
83.	Demonstrates "in-depth" mastery and practical command of the subject areas.	5.916	1.248
85.	Is a "generalist" prepared to teach both speech and drama courses.	5.880	.911
86.	Organizes, directs, and administers effective extra- and co-curricular speech/drama programs.	5.874	1.106
86.	Understands various propaganda devices and emotional appeals.	5.874	1.106
88.	Performs routine and clerical duties efficiently, e.g., ordering materials, sending in entry forms, requisitioning funds, etc.	5.867	1.140
88.	Has a broad, liberal arts education.	5.867	1.140
90.	Has an "interdisciplinary" approach to education and curriculum planning.	5.846	1.057
90.	Uses tests as further means to extend student learning, rather as an end in themselves.	5.846	1.057
92.	Assists students in developing the content skills within each specified unit of study.	5.840	.954
93.	Can design and sew (build) costumes of the appropriate period for a production.	5.839	.954
94.	Can obtain and manage a budget, keeping accurate and meaningful records.	5.839	1.032
95.	Is able to provide instruction in public speaking.	5.832	.979

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
95.	Utilizes student's total life experiences as a practical major resource for the class.	5.832	.979
97.	Provides a broad-based overview of the speech/drama field utilizing both traditional and newer concepts in the field.	5.825	1.128
97.	Is knowledgeable in the area of research techniques.	5.825	1.128
99.	Uses facts, examples, statistics, and AV aids to support opinions.	5.825	1.140
99.	Is capable of maintaining control over many groups at one time with a balance of authoritarian and democratic skills.	5.825	1.140
101.	Teaches for the communicative success of all students, not just the talented.	5.804	1.083
101.	Uses a variety of testing procedures designed to measure student growth.	5.804	1.083
103.	Can design, build, and paint scenery and is able to teach students these skills.	5.804	1.318
104.	Sets clear, measurable goals and objectives for each learning experience, taking into account individual student capabilities as well as desired outcomes.	5.769	1.226
104.	Plans classroom coursework and activities at a realistic pace for each student.	5.769	1.226
104.	Understands and can teach about theatrical history.	5.769	1.226
107.	Keeps personal and professional lives in balance, managing time between home and school evenly.	5.769	1.423

TABLE 2 continued

	COMPETENCY (Rank Ordered)	$\bar{X}$	SD
108.	Is concerned with and can provide instruction in interpersonal communication.	5.734	1.300
108.	Is able to provide instruction in small-group processes.	5.734	1.300
110.	Understands and can teach stage techniques and basic principles of scenery design, lighting design, and all the technical aspects of play production.	5.560	1.479
110.	Continually revises curriculum outlines.	5.560	1.479
112.	Has an endless amount of energy and stamina.	5.622	1.533
113.	Uses improvisational and mime exercises to teach acting, relaxation, and concentration.	5.566	1.038
113.	Encourages student inputs and choices within the structure of the course.	5.566	1.038
115.	Maintains good rapport with the local news media as a "public relations expert."	5.476	1.238
116.	Is able to provide instruction in oral interpretation.	5.350	1.263
116.	Utilizes a variety of audio-visual devices in classroom instruction and to benefit student performances.	5.350	1.263
118.	Can block a play.	5.343	1.619
119.	Provides sequential learning development from intrapersonal to interpersonal to public or performance skills.	5.343	1.620
120.	Stimulates activities through demonstrations programs, and workshops in the elementary and junior highs.	4.993	1.392

The mean scores of 78 items fell between "Important" (6) and "Very Important" (7). All but one of the items had mean scores of 5 and above.

Consensus. Since a recognized objective of a DELPHI study is to determine the amount of observable agreement between respondents concerning the strength of their answers (Spicer, 1975), one of the advantages of the Likert summative scale is that the scores of the position responses for each variable can be summed and averaged to yield an indication of consensus through the comparison of the standard deviations. Gross (1968) used the mean and standard deviation of assigned ratings on a Likert scale to determine consensus, establishing that a standard deviation of less than one indicated group consensus on a five-point scale. Spicer (1975) established a 1.5 standard deviation as the criterion for establishing consensus on a nine-point scale. It would seem appropriate, therefore, to consider any standard deviation falling less than 1.25 scale steps above or below the mean score to be judged to be within the parameters of consensus for the seven-point Likert scale used in this study.

As shown in Table 3, 104 items fell below 1.25 standard deviations, the range set for consensus. Six items were recorded with standard deviations less than .75, while 16 items exceeded the 1.25 standard set for this study.

TABLE 3

Standard Deviation Frequencies

SD Categories	Frequencies	Total Number Indicating Consensus
SD < .75	6	
SD <1.00	52	(104)
SD <1.25	46	
SD >1.25	13	
SD >1.50	3	

Based on the statistical analysis of Questionnaire #2, the participants reached consensus on 86% of the 120 competency statements.

Chapter IV

DISCUSSION

This study was undertaken to: (1) identify the competencies needed by effective speech communication/drama teachers; (2) compare and contrast these perceptions with the competencies recommended by the Speech Communication Association and the American Theatre Association Joint Task Force; and (3) explore the implications of these competencies for future competency-based teacher education programs in speech communication/drama. In this chapter, the success of the study with respect to these three purposes is discussed.

Identification of Competencies

In 1974, Ron Allen summarized the findings of the Memphis Conference of Speech Communication Teacher Educators by stating that "in all matters pertaining to the future welfare of elementary and secondary teachers of speech communication, representatives from these groups must be involved. Ultimately, teacher education must be a cooperative effort between college and precollege educators" (Newcombe and Allen, 1974, p. 8).

The responses to the two questionnaires used in this study indicate that the nation's speech/drama teachers have a professional interest in being consulted on matters dealing with the education of future speech/drama teachers. The cover letters accompanying the

questionnaires contained clear appeals for the teachers to share their opinions with those of college and university personnel. Teachers appeared to respond willingly to the invitations, volunteering extra competencies beyond the ten requested, adding personal letters, philosophies, expressing appreciation and pleasure for being included in the study, and requesting results.

The return rate for both questionnaires was highly satisfactory. The first questionnaire yielded a panel of 130 educators representing 38 states for a 38% return. Seventy-four percent of the original respondents returned the second questionnaire before the deadline. Twelve more arrived too late to be included in the analysis. From the group of 150 first-time participants, there was a 32.4% return for the second questionnaire resulting in a final panel of 143 secondary educators. A total panel of 177 teachers was involved in both questionnaires, exceeding the anticipated panel size of 100. This high level of participation is a promising sign for future cooperative research in this area.

In addition to the high level of participation, the teachers also indicated agreement on the importance of the competency statements. The low standard deviations indicate unusual consensus for a study using only one DELPHI round of scaled questionnaires. In his study of competencies for future businesspersons, Spicer (1975) recorded an 83% consensus after three DELPHI rounds of scaled questionnaires. As noted in Chapter III, the participants reached consensus on 86% of

the items, with ratings on only 16 items exceeding the level of 1.25 standard deviations set for this study.

The lowest agreement (in terms of the standard deviations) was registered in response to the three items shown in Table 4:

TABLE 4

Lack of Consensus as Shown by Standard Deviations

ITEM	COMPETENCY	SD
83.	Provides sequential learning development from intrapersonal to interpersonal to public or performance skills.	1.620
7.	Block a play.	1.619
55.	Has an endless amount of energy and stamina.	1.533

The varying evaluations of item 83 could be a result of a lack of agreement on basic sequential courses versus one-area electives, as well as the lack of acceptance of the importance of instruction in interpersonal communication by some educators. The lack of agreement on item 7 may have resulted because the majority of respondents did not teach drama and hence may not have considered the competency to be as important as those respondents who were responsible for play production.

The wide range of ratings and the low ranking of item 55 were surprising because the competency expressed in the item was identified

by 20 individuals in response to the first questionnaire. An interview with a respondent to the second questionnaire provided insight into the varying ratings given this item. This individual indicated that, while realizing the importance of energy and stamina, she gave the item a rating of 1 because of the unrealistic implications of the word "endless." If other individuals responded to the item in like fashion, it could account for the low mean and high standard deviation obtained.

The highest agreement in terms of the standard deviations was achieved on eleven items identified in Table 5:

TABLE 5

Highest Degree of Consensus as Shown by Standard Deviations

ITEM	COMPETENCY	SD
114.	Fosters a desire for improvement and achievement in the students, encouraging them to do their best.	.591
38.	Takes courses leading to advanced degrees.	.591
93.	Establishes and manages fair and consistent discipline and expectations for student behavior when in the classroom and on extra-curricular trips.	.637
17.	Can suggest available resources and specialists for consultation to teach, demonstrate, or rehearse students and staff.	.637
108.	Provides positive, constructive, and immediate feedback (either oral or written) to students following a speech or performance.	.721

TABLE 5 continued

ITEM	COMPETENCY	SD
32.	Should have had a student teaching experience as well as a comprehensive methods course covering the specific fields of speech and drama.	.721
60.	Inspires learning through effective projection of personal enthusiasm for the subject matter taught and for students.	.780
59.	Must have a positive rather than a negative attitude toward student efforts and growth.	.863
56.	Possesses traits of integrity, open-mindedness, fairness, honesty, sincerity, and a sense of personal discipline.	.968
48.	Enjoys teaching, with a sincere desire to participate in the speech education of young people.	.976
54.	Is motivated by wanting to help students, not glorify self.	.998

There seemed to be no response set indicated, as these items were located throughout the questionnaire and represented educational attitudes (48, 114), professional training (38, 32), resource expertise (17), evaluative skills (108), management skills (93), and personal characteristics (60, 56, 44, 59). Also, the frequencies of the original statements did not necessarily correspond with the strength of the final selections. For example, "sense of humor" was identified by 41 respondents to Questionnaire #1, yet ranked 20th in mean importance

on Questionnaire #2. On the other hand, "Is motivated by wanting to help students, not glorify self" was a unique item on Questionnaire #1 which was ranked fourth in mean importance on Questionnaire #2. These findings suggest an open-minded and objective approach by the evaluators in taking each item on face value.

In an attempt to discriminate between the 120 items for the purpose of selecting the most important competencies, the investigator observed little real difference between the item means. With the exception of one item ranked 4.993, all other items were ranked as a 5 or a 6. Therefore, all the statements were examined for patterns and trends.

Teaching Profile

A profile of an effective, competent speech/drama teacher emerged within the categories suggested in Chapter II (p. 21) and listed on Questionnaire #2 (Appendix B, p. 80).

Educational Background and Training

Competency statements 1-32 and 108 were covered in this category. Of major importance in educational background and training is the necessity of a student teaching experience and a comprehensive methods course covering the specific fields of speech and drama. This specialized concentration, when combined with personal experience in extra-curricular activities, either as a participant, a coach, or a

director reflects a desire for in-depth mastery and practical command of the subject areas. There is also recognition of the desirability of a broad, liberal arts education which yields sufficient knowledge in speech and drama to be certified in both fields. The competent teacher should also be aware of the "Consultant-Resource" role (s)he might be called on to assume in the school or community.

Specific drama competencies suggest that the teacher should be able to organize and rehearse a cast, demonstrate makeup techniques, do set and light design, promote public relations and publicity ideas, and design and sew costumes. A speech teacher should concentrate on the understanding of the various purposes of speech, the recognition of the modes of delivery, and meanings of body language. Furthermore, the speech teacher should have the ability to provide instruction in mass media, parliamentary procedure, debate, listening, public speaking, interpersonal communication, and oral interpretation.

Professional Attitudes and Activities

Competency statements 33-49 were covered in this category. These statements suggest that the competent teacher of speech/drama must, above all, "enjoy teaching" and have a sincere desire to participate in speech/drama education. This professional attitude is reflected in the willingness to continue the learning process through taking advanced courses, keeping informed about current research and

materials by joining professional organizations, reading professional magazines and journals, and participating in instructional workshops and professional meetings. Continuing personal involvement in speech/drama activities within the community is considered important, as is demonstrating awareness and concern about current local, state, national, and international issues. An interdisciplinary approach to curriculum planning indicates a broad range of interests outside the classroom. The competent teacher emphasizes educational benefits above winning in competitive speech programs, recognizing that some students do not thrive on competition. (S)he teaches to facilitate the achievement of all students, not just the talented. (S)he is an example of "professionalism" in relationships with students and colleagues, demonstrating accessibility to students and a willingness to subordinate personal needs and free time to the demands of the students and the speech/drama program.

Personal Characteristics

Competency statements 50-61 revealed that the personality characteristics of an effective, competent speech/drama teacher reveal personal enthusiasm for the subject matter and students, with the expressed desire to "help students, not glorify self." The traits of integrity, honesty, fairness, open-mindedness, and sincerity combine with a sense of personal discipline to produce a stable, "whole"

person who reflects a mature ability to put situations and relationships in realistic perspective, thus demonstrating a sense of humor and a positive, patient, and realistic attitude toward student efforts and personalities. A role model for successful communicators, the teacher is creative, imaginative, innovative, and flexible in designing programs, allaying student anxiety, providing helpful feedback, and coping with the many responsibilities of teaching schedules and inevitable changes in routines. Reasonable amounts of energy and stamina are necessary to keep personal and professional lives in balance.

One teacher summed up her perception of competent teaching in the following way: "We teach what we are."

Interpersonal Skills and Relationships

Competency statements 62-75 suggest that the effective speech/drama teacher is a sensitive, empathetic listener, who seeks to establish an open, comfortable, non-threatening, constructive, rapport with students, demonstrating understanding of the students as individuals and fostering an atmosphere of mutual respect as (s)he assists the students in developing strong self-concepts leading to self-awareness and self-confidence. As (s)he assists students in setting realistic and challenging goals for self-expression through well-rounded extra-curricular interests, (s)he strives to be an admired mentor and friendly guide to the students, avoiding the temptation of becoming a

"peer pal." The building of cooperative, objective, and positive interpersonal relationships is essential, as the teacher interacts with parents, members of the community, faculty colleagues, the school staff, and administrators in communicating the value of speech and drama. The effective teacher also recognizes the wisdom of maintaining good relationships with the news media. Finally, awareness of community attitudes, events, and resources is necessary to gain the support and trust essential to mutual cooperation.

Planning Skills

Competency statements 76-92 were covered in this category. These statements indicate that an effective speech/drama teacher must be well-organized in planning classroom curriculum, rehearsal/practice schedules, and in pacing individual student development in terms of differences, abilities, and interests. By working within a structured yet flexible course organization, the teacher sets clear, measurable goals and objectives for each learning experience, taking into account individual capabilities as well as desired outcomes. In assisting students in developing the content skills within each specified unit of study, the teacher also relates classroom communication concepts to practical, everyday life experiences, opportunities, and the world of work, constantly revising curricula and often providing the students with information beyond the scope of the course's material

from files of appropriate materials and resources (s)he maintains. As the teacher structures a variety of learning experiences so that all students may experience success, students are encouraged to offer inputs and make choices. Realizing the importance of reinforcing student learning by returning evaluations, papers, and tests to the student as soon as possible, the competent teacher of speech/drama must perform routine clerical duties efficiently. The ability to obtain and manage a budget, keep accurate records, order materials, send in entry forms, and requisition funds is also necessary for successful administration of speech/drama programs.

Management Skills

Competency statements 93-98 reveal that of critical importance is establishing and maintaining fair and consistent discipline and expectations for student behavior. By instilling a sense of self-discipline in students, the effective teacher creates a relaxed, supportive, open, and structured learning atmosphere in which students respect each other and their teacher. Relating classroom skills to co- and extra-curricular activities also demands management skills as the teacher organizes, directs, and administers appropriate speech/drama programs.

Teaching Strategies

Competency statements 99, 100, 102-107 specify that a competent speech/drama teacher must communicate clearly instructions for all assignments. In designing activities consistent with objectives and incorporating a wide variety of experiences, the effective teacher uses various teaching methods in order to expose students to as many forms of communication as possible. Using a variety of audio-visual devices, the teacher provides a broad-based overview of the speech/drama field while utilizing both traditional and new concepts. Versatile and willing to experiment with flexible, creative, and innovative approaches, the teacher recognizes and utilizes the students' total life experiences as a practical major resource for the class.

Evaluation Abilities

Competency statements 108-120 indicate that an effective teacher encourages students to do their best by providing positive, constructive, and immediate feedback (either oral or written) following a speech or performance, balancing praise and positive reinforcement for achievement and offering specific, individualized suggestions for improvement. Previously announced criteria should be used by the teacher who must be able to objectively evaluate individual talent, merit, and progress, guiding the students in objective self- and peer-evaluations. (S)he should invite and accept student evaluations and feedback in a sincere

desire to improve personal instruction. Thus by personal example, the teacher assists students in developing acceptance of criticism and in objectively evaluating others' assessments. The competent speech/drama teacher evaluates pupil progress regularly and reliably, using a variety of valid testing procedures designed to measure growth in relationship to the course objectives, content, and theories. These tests are used as further means to extend student learning rather than as an end in themselves.

Summary Profile

A profile emerges from these statements which reflects a teacher who has been carefully trained academically through appropriate methods courses and student teaching experiences to manage a classroom situation and extra-curricular activities enthusiastically, fairly, consistently, and realistically, and to evaluate students on not only meeting specified objectives, but also on their desire to improve and achieve to the best of their abilities. To complete the profile, the competent teacher of speech/drama continually seeks to update content area knowledge by taking courses for advanced degrees, thus becoming a student-centered professional who serves a needed resource function in the classroom, school, and community. It would also appear that, based on these results, the 177 speech/drama teachers in this sample

view effective educators as classroom teachers first and subject matter specialists second.

Comparisons and Contrasts with SCA/ATA Task Force Models

There are both similarities and differences between the competency statements reported in this study and the SCA/ATA Joint Task Force Competency Models (see Appendix C for an outline and Chapter I, p. 7 for a description of this document).

First, both sets of competency statements reflect the necessity of careful educational and academic training. The Task Force document, in particular, focused on improving teacher education curricula and providing guidelines for certification of speech/drama specialists. The teachers recognized the importance of professional training by according high ratings to such statements as "Takes courses leading to advanced degrees" and "Should have had a student teaching experience as well as a comprehensive methods course covering the specific fields of speech and drama."

The Task Force emphasized the "Application of Subject Matter Knowledge" in Model III, Goal 2, Competency #4, while the teachers responding to this study placed emphasis on competencies related to the dynamics and interactions within the teaching atmosphere and the actual process of teaching. The teachers generated only 30 out of 1,346 statements which are similar to the Task Force "enabling"

statements centered on subject matter (e.g., "Assists students in developing critical thinking skills").

Second, the Task Force Competency Models, especially the basic Model I for all communication/theatre teachers, encompassed most of the teacher-generated statements. The relative importance assigned to specific competency statements in the teacher-generated list and that of the Task Force frequently differed, however. For example, the variable "enthusiasm" is contained in both sets of statements. As measured by the means of the items, "enthusiasm" was ranked second out of 120 in importance by the teachers. In the Task Force Model, it was imbedded in an "enabling" statement ("Demonstrating enthusiasm in relating with others") located under subcategory b ("Demonstrating appropriate use of verbal and non-verbal codes") which in turn was placed under Competency Statement 2 under Goal 1 in Model I ("Delivery of messages appropriate to various contexts").

Next, the two documents seem related in that the framework of Teacher Roles suggested by the Task Force ("Model of Behavior, Facilitator of Learning, Resource Person, Participant in the Profession, and Change Agent") seem to encompass almost all of the teacher statements. The two documents vary, however, in the weight of importance assigned to the Teacher Roles. The Task Force gives equal importance to each of the Teacher Roles while the results of this study indicate that speech/drama teachers are more concerned with

their roles as facilitators of learning and models of behavior as described in Model I. Evidence for this conclusion is provided by the fact that the teachers generated a greater number of statements concerning their roles as Model of Behavior (46) and Facilitator of Learning (60) than for the other roles, although they did generate some statements concerning Participant in the Profession (10) and Resource Person (4). The role of Change Agent was the exception. Teachers did not identify any competencies directly related to this role.

The last difference to be noted between the two documents concerns the importance of the "personality" variable in the education of student teachers. The Task Force accorded little emphasis to teacher personality characteristics in contrast to the numerous statements generated by teachers in this category (see Chapter II, Table 1, p. 24). Competencies rated most highly in this category identified such traits as "enthusiasm," "integrity," "fairness," "confidence," "objectivity," "assertiveness," "flexibility," "creativity," and "sense of humor." Inherent in professional attitude statements such as "Enjoys teaching," "Is motivated by wanting to help the students, not glorify self," and "Must have a positive attitude" are such qualities as altruism, unselfishness, and optimism. Considering that the participants are seasoned and realistic educators, not inexperienced student teachers entering the teaching profession with highly-optimistic but often unrealistic expectations, this clear emphasis on "the kind of person a teacher is" should

be acknowledged and considered in the screening, educating, hiring, placing, and assessing of teachers.

The role of "personality" as an important factor in the process of teaching is recognized by such respected speech educators as Seth Fessenden, who states that "the impact of a teacher's personality upon his pupils is much greater and longer lasting than the impact of his knowledge, and, in the long run, it will be an effective determinant of their future success and happiness. It is a catalytic agent in the accumulation and assimilation of experience" (Fessenden, Johnson, Larson, and Good, 1968, p. 3). He suggests, also, that good teachers are remembered less for the specific knowledge they impart than for personality traits such as "ability to gain and hold the respect of others," "attitude of respect toward pupils and other associates," "a sympathetic interest in pupils," "a courteous manner," "enthusiasm for the work of teaching," and "an effective command of language." Fessenden also states that since abilities and attitudes become qualities of personality only as they are projected into action, speech communication skills are an indispensable factor in the learning process itself. The process-oriented, teacher-generated statements in this study would seem to support this viewpoint.

Further support for the importance of personality factors is offered by other investigators such as Balcar and Seabury (1965) and Trow (1970). They suggest that the "quality of teaching is a function

not only of skill, but also of intrusion of personality and role factors into the teacher's classroom behavior. These personality factors modify the individual's ability to recognize and to assume an appropriate role in a particular situation" (Trow, 1970, p. 85). Therefore, the most useful personality constructs would seem to be those which discriminate role behaviors and indicate the possibility of personality-skill training in which a student teacher demonstrates success or failure in performing the complex act of teaching within a set of roles.

It remains to be determined whether a teacher training program should seek to change the personalities of the aspiring teachers, and, if so, what type of training is needed by teachers to know "when to do what" in their constantly shifting teacher roles. Trow (1970) suggests that specific teacher roles can be differentiated and clarified, and that training could be provided for each role in which the trainees should be able to identify and assume the personality factors that may enhance or interfere with the recognition and acceptance of these roles and the development of skill in their performance. The trainees in such a program could learn to behave in a certain way, to live a role by being able to generalize both the situation and the response.

Implications for Future CBTE Speech/Drama Programs

At the conclusion of the Memphis Conference of Teacher Educators, Dr. Barbara Lieb-Brilhart (1974), Associate Executive

Secretary for Education for the Speech Communication Association, summed up the important points of consensus among the conferees by suggesting that alternatives to current traditional teacher preparation and certification must be established under the sponsorship and guidance of the professional associations involved in the fields of speech and drama. Competency-based models allowing for flexibility in combining the varied areas of speech/drama interests offer a framework in which both the behavioristic and humanistic aspects of communication can be utilized, basing changes in teacher preparation on data provided by sound research programs.

In recognition of these suggestions, it would seem to this investigator that both the SCA/ATA Joint Task Force and the teacher-generated competency statements reported in this study can be used together to facilitate a CBTE program.

The Task Force Competency Models concentrate on content and curriculum-centered behavioral statements and can thus contribute to decisions concerning the subject matter being taught in teacher preparation programs. The representative college-university instructors and supervisors were justifiably concerned about what is being taught competently in the classroom and the assessment of that learning. Knowledge of subject and current teaching methodologies are indispensable elements in the training of future classroom teachers.

The identification of competencies which secondary teachers consider important adds another dimension to the Task Force document. The competencies in this study differ from those suggested by the SCA/ATA document in that they focus on the process of instruction and identify the characteristics of teachers and their behavior essential to effective teaching. The two sets of competencies fit together to suggest a total content-process picture of effective teaching of speech and drama.

By utilizing the two sets of competencies, it seems possible that teacher education programs in speech/drama may move closer to meeting the essential requirements of a modified CBTE model, similar to one described by Elam (1971, pp. 6-7). The essential elements to be developed in this model would be:

1. Competencies (knowledge, skills, understandings, behaviors) to be demonstrated by the student are:

.derived from explicit conceptions of teacher roles.

.stated so as to make possible assessment of a student's behavior in relation to specific competencies.

.made public in advance.

2. Criteria to be employed in assessing competencies are:

.based upon, and in harmony with, specified competencies.

.explicit in stating expected levels of mastery under specified conditions.

.made public in advance.

3. Assessment of the student's competency:

.uses his/her performance as the primary source of evidence.

.takes into account evidence of the student's knowledge relevant to planning for, analyzing, interpreting, or evaluating situations or behavior.

.strives for objectivity.

4. The student's rate of progress throughout the program is determined by demonstrated competency rather than by time or course completion.

5. The instructional program is intended to facilitate the development and evaluation of the student's achievement of the competencies specified.

Among the most promising advantages of this framework are its attention to individual abilities and needs; its focus on objectives; its emphasis upon the sharing process by which these objectives are formulated and used as the basis of evaluation; its efficiency, enhanced by feedback; and its student and program accountability features.

The teacher statements would seem to be most useful in CBTE programs in a screening or pre-entry phase where the discriminating selection of trainees for speech/drama teacher education programs would reflect a desire for top quality teachers, the declining job market in secondary education, the necessity of matching the number of students to available staff, and the desire to help students

thoughtfully consider their commitments to teaching. Michigan State University has formulated such a screening process which is administered in the freshman year and repeated in the senior year. The post-assessment phase contains a correlation of predictive evaluations with teacher-effectiveness measures after two years of teaching experience (Pappas, 1974). Since this program is still in the early stages of development, no data concerning the post-assessment phase is available at this time.

The teacher competencies as identified in this study could also be used in a screening process during a methods semester or module preceding the student teaching experience. The methods semester or module could include classroom observations and interactions with the students in the school in which the student is to be assigned prior to the actual student teaching semester. During this time, the trainee could be observed in informal teacher-student transactions and counselled before the actual teaching contact with the students. The "model of behavior" characteristics could be assessed before the assumption of the "facilitator of learning" role.

Such a program could have several additional advantages: (a) the student teacher and class could be more comfortable with each other; (b) the cooperating teacher and the student teacher could be accustomed to each other's personalities; (c) the student teacher could move beyond the concerns about self-adequacy into the awareness of the tasks to be

accomplished and the goals to be achieved before the actual teaching process would begin; and (d) the student teacher could be more effective in classroom management and instructional strategies at the beginning of the teaching experience, alleviating the guinea pig syndrome which afflicts many hostile secondary students who have had a succession of student teachers "practicing their mistakes" on them.

A student teacher who has already gained credibility by being considered a colleague by the cooperating teacher will be more likely to approach the teaching experience with confidence and a positive rather than fearful attitude. As assignments in methods class, useful and specific lesson plans could be [illegible]ned for the exact teaching situation, giving the student teacher pr[illegible]al motivation in preparing them for a specific class. This would give both the university supervisor and the cooperating teacher ample time to assess the plans before their actual implementation during the student teaching semester, thus increasing the possibility of success for both the trainee and the students. Such preparation could increase the probability that a student teacher would be, feel, and appear to be "competent" in the teacher role.

During the process stage of developing a CBTE program, the Task Force and teacher competency statements could also be used in the identification of the necessary experiences, behaviors, and skills to be used in developing a task-centered curriculum. Pappas (1974)

describes uses of competency statements in an explanation of the Pittsburgh Model CBTE program (1968) in which the job of teaching was analyzed, the abilities and skills required to perform teaching tasks were specified, and treatments intended to develop the attitudes and skills were described in detail. Following this procedure, arrangements were made for the graduated performance of the tasks.

In the product stage of a CBTE program, the evaluation and measurement of teacher competencies is a potential difficulty which disturbs opponents of CBTE who generally rely on "credit-course-degree" orientation for certification evidence of the predictable competency of a teacher. Thorndike's belief (Isaacs, 1977) that anything which exists in some amount can be measured suggests that trained observers in a well-structured yet flexible competency-based teacher education program can set predetermined criteria and observe the degree to which trainees meet the criteria. This, of course, would presuppose that the teacher trainers themselves would be experienced and sensitive to the performance of the teacher as well as to the knowledge and consequence criteria specified in criterion-based CBTE programs (see Chapter I, p.3), and would allow the existence of the principle of serendipity, in which there is the "finding of valuable or agreeable things not sought for" (Isaacs, 1977, p. 178).

It is essential to develop comprehensive, continuous, specific, and individualized evaluation which selects and focuses on the relevant

data based on established criteria and which makes a "judgement" based on the comparison of the collected data with the criteria. A competency-based teacher education program in speech/drama which utilizes inservice teacher perspectives as reflected in this study, as well as those of college and university personnel represented on the Task Force, would appear to be the ideal framework for such an evaluation process.

Limitations and Implications for Future Research

The results of this study indicate that the procedures employed in the identification of teacher competencies were appropriate for achieving the purposes of the study. There are some factors, however, which should be noted either for future related research or replications of this study.

Limitations

First, a factor which could have affected the findings was the use of the SCA membership lists to obtain participants. Although drama teachers belonging to the Texas Educational Theatre Association were invited to participate in the Pilot Study, and 67 out of 130 teachers responding to the first questionnaire indicated that they taught both speech and drama, the members of the American Theatre Association were not directly involved in the project. It is possible that the inclusion of more teachers who taught only drama might have affected the

items specifically related to the drama curriculum. Future research related to competency-based teacher education as recommended by the SCA/ATA Joint Task Force on Teacher Education should utilize the ATA membership list as well as that of the SCA. Members of state speech associations might also be included to maximize participation by secondary teachers.

A second limitation involves the problem of editing the competency statements for the second questionnaire. The investigator attempted to retain the original wording of the statement, recognizing the importance of the personal language generated by the first panel. Many of these statements were cast in non-behavioral terms, however, which might make them difficult to assess in a CBTE framework. Future investigators should be aware of the difficulty of the refinement process created by the lack of behavioral wording.

A key to the CBTE evaluation process, therefore, would be the editing of many of the teacher and Task Force statements to reflect Mager's prescriptions as set forth in Goal Analysis (1974). The abstract, intangible statements would need to be worded in assessable terms, through which the manner or extent of the teacher performance could be perceived to have been achieved at an acceptable level. These concrete learning results could then be used as suggested criteria in a CBTE program which recognizes the importance of performance and

consequence levels in developing individualized student growth experiences.

The investigator also recognizes the possibility that the panel of teachers might not be truly representative of the roughly 13,200 teachers who teach a speech course of some type in one of the nation's 22,000 secondary schools. Of these teachers, an estimated 60-70% are English instructors who are teaching one or more courses of speech (Lieb-Brilhart, 1978). Although the teachers sampled in this study were deliberately selected by the investigator as the educators most likely to respond to a project of this kind, they may not represent all teachers who teach a course in speech.

A fourth limitation involves the timing of the questionnaires. Spacing the study over a longer period of time would be advisable for any replication, with the first questionnaire reaching the teachers in late October rather than in January. Ample time should also be allowed for the return of the instruments. Busy speech/drama teachers have numerous tasks they must attend to in the spring in the administering of their programs and in their instructional duties. Many questionnaires were returned after the deadlines set by the investigator had passed.

Implications for Future Research

To extend the usefulness of this particular study, future teacher education researchers may consider four possible areas: (a) further

process-product research in speech and drama, (b) the identification of competencies by a nationwide sampling of teacher educators, (c) the identification of competencies by selected student teachers before and after the supervised teaching experience, and (d) the use of teacher-generated competencies within the new teacher center programs.

The most pressing implication focuses on this question: Are teachers who possess these competencies more effective teachers than those who don't? We won't know the answer to this question until teacher educators expend their energies and resources on research in this process-product area. Only a very small number of experimental investigations have sought to assess teachers' student achievement as a function of specified teacher behaviors (Friedrich, 1974). Hence, there is a need for research investigations which measure student achievement in the classroom in relation to the competencies of the teacher.

Next, university and college teacher educators themselves could identify the specific competencies needed for the training of student teachers. The advent of CBTE and new teacher centers would seem to suggest that past philosophies, curricula, strategies, and evaluations are inadequate for today's needs. A new profile describing the competent teacher supervisor is necessary to bridge the gap between what Lieb-Brilhart (1974, p. 176) calls the "educational islands" of

classroom teachers, speech communication/drama researchers, and university and college supervisory personnel.

Student teachers could also benefit from the task of identifying competencies needed by trainees both prior to and following supervised teaching experiences. These specifications could be used not only as assessments of their observational skills in task analysis, but also as self-report measures into which they would have direct input. An argument might also be made for the use of student-teaching perspectives in the development of teacher education programs. As a result of heightened awareness of needed competencies, the trainees may be more likely to cooperate in the development of competency-based curricula and assessments.

Finally, recognition should also be made of national trends toward increased responsibility and accountability of secondary teachers for their own education. The new Federal teacher centers program (see Chapter I, p. 11) would seem to require teacher competency identification as an adjunct to its purpose of developing innovative programs for preservice and inservice education. Competency research similar to this study could provide a springboard to the use of CBTE within the framework of the new teacher centers programs.

Above all, the rationale which prompted this study should be considered: The nation's speech communication/drama teachers should be consulted in competency matters which concern them either

as inservice teachers to be evaluated by competency-based instruments or cooperating teachers involved in the training of future speech/drama educators.

Summary

The response of 177 speech/drama teachers to the questionnaires forming the basis of this study would seem to indicate that there is a desire on the part of practicing secondary teachers to be involved in decisions concerning the future of their professional fields. These individuals generated and evaluated 120 competency statements. There was very high agreement concerning the importance of the competencies as reflected by the mean ratings of 5 and above plus the 86% consensus achieved after only one scaled DELPHI questionnaire. A profile emerged in which the teachers emphasized their role as classroom teachers first, and subject matter specialists second.

The Task Force document and the list of teacher-generated competencies were similar in the importance accorded to adequate professional training. Most of the teacher statements were represented in some part of the Task Force models and were accommodated within the framework of the Teacher Roles suggested by the Task Force. However, the teacher statements were more concerned with the classroom dynamics related to teacher personality, than with the

application of subject matter knowledge which was the focus of the Task Force document.

Both sets of competency statements used together could contribute to future CBTE programs in speech/drama. The teacher-generated statements would be most useful in a screening stage preceding the process stage in which both Task Force and teacher-generated competencies could be used in developing a task-centered curriculum. Based on the two sets of competencies, criteria could be established which could provide comprehensive, continuous, specific and individualized evaluation during the product stage of a CBTE program. Together, the Task Force and the teacher-generated competency statements suggest a total content-process picture of effective instruction of speech communication and drama.

Conclusion

This study of critical competencies needed by effective speech/drama teachers offers the following conclusions:

1. Inservice secondary speech/drama teachers are willing to share practical and helpful insights into future teacher education.

2. The competency statements generated by the teachers can be used in conjunction with the SCA/ATA Joint Task Force on Teacher Preparation recommendations to provide profiles of not only subject

matter specialists, but also of the "Master Teachers" the speech/drama areas require.

3. The adequate preparation of student teachers cannot be guaranteed by lists of competencies alone. The statements could, however, be used within a basic framework of competency-based teacher education which has been modified for individual students, institutions, and local situations. A form of CBTE in which process and product are valued equally appears to be feasible and desirable for educating the speech/drama teachers of the Eighties.

APPENDIX A

LETTERS OF TRANSMITTAL

QUESTIONNAIRE #1

Dear Colleague:

What are the attitudes, skills, understandings, personality traits, and behaviors (competencies) which are essential to being an effective speech/drama teacher? Which of these competencies would you pinpoint as being especially crucial for our future communication teachers?

As a teacher of speech communication and/or drama, you have been selected to contribute your professional opinion to a modified DELPHI study which will identify the most essential competencies of speech/drama specialists. This participation will involve two successive mailings and feedback with each round of questions being designed to produce more carefully considered group opinions. This first questionnaire will require more time (approximately twenty minutes) than the remaining mailing which will contain listed competencies which will be rated according to the degree of your agreement or disagreement.

Your answers will be correlated with the replies of other professionals in the speech/drama education field. These results will in turn be compared to the competencies recently suggested by the SCA/ATA Task Force on Teacher Preparation. It is hoped that the results will be published following the completion of this study and the identified competencies can be used in conjunction with the Task Force recommendations for future speech/drama education programs.

I realize that your time is limited during this busy seaspn, but your professional opinion can have an impact on future speech/drama education. Your cooperation is invited and appreciated.

Sincerely yours,

Mrs. Marilyn Swinton
Department of Speech Communication
(Teacher Educatcn)
University of Texas
Austin, Texas 78712

Enclosures (2)

Dear Colleague:

IT'S NOT TRUE that "opportunity only knocks once!"

HERE IT IS AGAIN: the opportunity to share your professional opinions with other secondary speech/forensics/debate/drama teachers in the nation.

WHY YOU? Because you are actively involved in teaching young people. You know best what you do that is necessary and effective. Your ideas and those of other participants will be used in a study which compares your opinions with those of a committee mainly composed of college and university professors and educational supervisors.

Will you agree or disagree with them?
Will you add competencies seen through your experience that they might not be aware of?
Do you want to have a "say" in the educating and certifying of future teachers in your field?
Shall the committee's report be the ONLY guidelines available?

Since this study has been encouraged by Dr. Barbara Lieb-Brilhart, the chairman of the Speech Communication Association/ American Theatre Association Task Force for Teacher Preparation, the results of this study will not be lost on a dusty shelf! They'll be published and offered to the Speech Communication Association as additional inputs into the study of "Competencies."

As a speech, forensics, debate, and drama teacher myself, I urge you to please take only twenty minutes of your time...and

"COMMUNICATE" your IDEAS!

Sincerely yours,

Mrs. Marilyn Swinton
Department of Speech Communication
(Teacher Education)
University of Texas
Austin, Texas 78712

SPEECH/DRAMA COMPETENCIES QUESTIONNAIRE #1

NAME_____

ADDRESS_____

_____

___SPEECH
___DRAMA
___BOTH

Thank you for contributing to this study. Your input is appreciated and your opinions respected.

Please list, in the spaces below, the ten most important competencies which you consider vital for effective speech/drama teachers. When you consider your own teaching experience, what are the most critical things which you need to be able to do? The following basic categories might be useful guides in selecting and specifying your competencies:

educational background	knowledge of subject area
planning capabilities	management skills
teaching strategies	evaluation abilities

personal and professional characteristics

Statements of essential competencies should indicate the expected observable behavior, such as:

"The competent teacher of speech communication/drama:
...provides constructive feedback to students following a speech or performance.
...organizes, promotes, and directs an extra-curricular speech/drama program.
...must have a sense of humor."

1._____

_____

2._____

_____

3._____

_____

4. _____

_____

5. _____

_____

6. _____

_____

7. _____

_____

8. _____

_____

9. _____

_____

10. _____

_____

PLEASE RETURN THIS QUESTIONNAIRE WITHIN 3 DAYS.

*Attitudes, understandings, skills, and behaviors that facilitate intellectual, social, emotional, and physical growth in students.

APPENDIX B

LETTERS OF TRANSMITTAL

QUESTIONNAIRE #2

Dear Participant:

Thank you for recently sharing your opinions on the competencies of speech/drama teachers. You are one of 130 dedicated professionals who, despite this busy time of year, took the time and effort to carefully fill out and return the first questionnaire. Many of you expressed pleasure at being involved in the project, requested the opportunity to continue, and asked for final results. It is very inspiring to know that you care so deeply about the speech/drama profession and its future participants.

Although some of you undoubtedly would be interested in examining all the 1,358 original competency statements, it would be a monumental task for you to rate all of them. This second (and last!) questionnaire is designed to be much simpler for you to assess. One-hundred twenty statements (selected by frequencies of responses with duplications and redundancies eliminated) are listed for your evaluation of their importance. Every effort has been made to retain the original wordings or to use appropriate combinations to encompass your basic meanings.

Since you are part of such a select sample of the nation's speech/drama teachers, it is crucial to this project that you return this last questionnaire by May 6th, if at all possible, in order to meet the deadlines which are rapidly approaching for all of us. Results could then be mailed to you, if desired, before the end of this school year.

Thank you again for your cooperation in this project.

Best wishes for the remainder of this busy season!

With sincere appreciation,

Mrs. Marilyn Swinton
Department of Speech Communication
(Teacher Education)
University of Texas
Austin, Texas 78712

Dear Colleague:

What are the attitudes, skills, understandings, personality traits and behaviors (competencies) which are essential to being an effective speech/drama teacher? Which of these competencies would you pinpoint as being especially crucial for our future communication teachers as well as inservice educators?

As a teacher of speech communication and/or drama, you have been selected to contribute your professional opinion to a study which will identify the most essential competencies of speech/drama specialists. You are invited to evaluate the importance of the enclosed statements which have been suggested by a group of your colleagues as "important competencies."

Your opinions of what's important to you will be correlated with the replies of other professionals in the speech/drama education field. These results will in turn be compared to the competencies recently suggested by the Speech Communication Association/American Theatre Association Task Force on Teacher Preparation. It is hoped that the results will be published following the completion of this study and the identified competencies can be used in conjunction with the Task Force recommendations for future speech/drama education programs.

I realize that your time is limited during this busy season, but your professional opinion can have an impact on future speech/drama education. Your cooperation is invited and appreciated.

Sincerely yours,

Mrs. Marilyn Swinton
Department of Speech Communication
(Teacher Education)
University of Texas
Austin, Texas 78712

(In order to meet critical deadlines, I would very much appreciate the return of this questionnaire by May 6th, if at all possible.)

COMPETENCIES FOR SPEECH/DRAMA TEACHERS
QUESTIONNAIRE #2

NAME _____

ADDRESS _____

_____

Please indicate below your evaluation of the importance of each competency statement by circling one of the numbers following it:

Very Unimportant	Unimportant	Somewhat Unimportant	NEUTRAL
1	2	3	4

Somewhat Important	Important	Very Important
5	6	7

EXAMPLE: Must be a human being. 1 2 3 4 5 6 7

THE COMPETENT TEACHER OF SPEECH/DRAMA:

1. Has a broad, liberal arts education. 1 2 3 4 5 6 7
2. Is a "generalist" prepared to teach both speech and drama courses. 1 2 3 4 5 6 7
3. Is a "specialist" with specific concentration on one major area. 1 2 3 4 5 6 7
4. Demonstrates "in-depth" mastery and practical command of the subject areas. 1 2 3 4 5 6 7
5. Has had personal experience in extra-curricular activities either as a participant or as a coach. 1 2 3 4 5 6 7
6. Is certified in the speech/drama field. 1 2 3 4 5 6 7
7. Can block a play. 1 2 3 4 5 6 7
8. Can rehearse a play cast. 1 2 3 4 5 6 7

9.	Understands and can teach about theatrical history.	1 2 3 4 5 6 7
10.	Can design, build, and paint scenery and is able to teach students these skills.	1 2 3 4 5 6 7
11.	Understands and can apply the principles of straight and character make-up techniques.	1 2 3 4 5 6 7
12.	Can design and sew (build) costumes of the appropriate period for a production.	1 2 3 4 5 6 7
13.	Uses improvisational and mime exercises to teach acting, relaxation, and concentration.	1 2 3 4 5 6 7
14.	Can organize the students, the staff, and the projects necessary to direct a play.	1 2 3 4 5 6 7
15.	Possesses the skills to handle public relations, publicity, and all the business aspects involved in play production.	1 2 3 4 5 6 7
16.	Understands and can teach stage techniques and basic principles of scenery design, lighting design, and all the technical aspects of play production.	1 2 3 4 5 6 7
17.	Can suggest available resources and specialists for consultation to teach, demonstrate, or rehearse students and staff.	1 2 3 4 5 6 7
18.	Understands the various purposes of speeches.	1 2 3 4 5 6 7
19.	Recognizes the modes of delivery.	1 2 3 4 5 6 7
20.	Possesses the knowledge of the elements of speech and demonstrates proper use of them--articulation, volume, rate, pitch, and vocal quality.	1 2 3 4 5 6 7
21.	Understands various propaganda devices and emotional appeals.	1 2 3 4 5 6 7
22.	Uses facts, examples, statistics, and AV aids to support opinions.	1 2 3 4 5 6 7

23.	Recognizes body language as a form of communication.	1 2 3 4 5 6 7
24.	Is knowledgeable in the area of research techniques.	1 2 3 4 5 6 7
25.	Is able to provide instruction in small-group processes.	1 2 3 4 5 6 7
26.	Is able to provide instruction in public speaking.	1 2 3 4 5 6 7
27.	Is able to provide instruction in debate.	1 2 3 4 5 6 7
28.	Is able to provide instruction in parliamentary procedure.	1 2 3 4 5 6 7
29.	Is able to provide instruction in oral interpretation.	1 2 3 4 5 6 7
30.	Is able to provide instruction in skills and techniques of listening.	1 2 3 4 5 6 7
31.	Is able to provide instruction in mass media and related skills.	1 2 3 4 5 6 7
32.	Should have had a student teaching experience as well as a comprehensive methods course covering the specific fields of speech and drama.	1 2 3 4 5 6 7
33.	Is informed about current research and materials in his/her field.	1 2 3 4 5 6 7
34.	Has many interests outside of the formal classroom, keeping up on current local, state, national, and international events.	1 2 3 4 5 6 7
35.	Joins and participates in professional organizations at the local, state, regional, and national levels.	1 2 3 4 5 6 7
36.	Shares ideas and activities with colleagues through participation in workshops and conventions.	1 2 3 4 5 6 7

37.	Subscribes to professional magazines and journals to continually update content area knowledge.	1 2 3 4 5 6 7
38.	Takes courses leading to advanced degrees.	1 2 3 4 5 6 7
39.	Emphasizes "educational benefits" above "winning" in conducting competitive speech programs.	1 2 3 4 5 6 7
40.	Demonstrates dedication by willingness to subordinate personal needs and free time to the demands of the speech/drama program and his/her students.	1 2 3 4 5 6 7
41.	Is readily accessible to students.	1 2 3 4 5 6 7
42.	Teaches for the communicative success of all students, not just the talented.	1 2 3 4 5 6 7
43.	Has an "interdisciplinary" approach to education and curriculum planning.	1 2 3 4 5 6 7
44.	Continues personal professional extra-curricular involvement in speech and drama activities.	1 2 3 4 5 6 7
45.	Stimulates activities through demonstrations, programs, and workshops in the elementary and junior highs.	1 2 3 4 5 6 7
46.	Is active in efforts to upgrade basic instructional skills.	1 2 3 4 5 6 7
47.	Realizes that some students do not thrive on competition.	1 2 3 4 5 6 7
48.	Enjoys teaching, with a sincere desire to participate in the speech education of young people.	1 2 3 4 5 6 7
49.	Is an example of "professionalism" in relationships with students and colleagues.	1 2 3 4 5 6 7

50.	Displays an operating sense of humor, reflecting a mature ability to put situations, him/herself in realistic perspective.	1 2 3 4 5 6 7
51.	Is patient and realistic in dealing with student efforts and personalities.	1 2 3 4 5 6 7
52.	Is creative, imaginative, and innovative in designing assignments, allaying student anxiety, and providing student feedback for performance.	1 2 3 4 5 6 7
53.	Should be a stable, "whole" person, reflecting self-understanding, self-confidence, and the willingness to self-disclose when appropriate.	1 2 3 4 5 6 7
54.	Is motivated by wanting to help students, not glorify self.	1 2 3 4 5 6 7
55.	Has an endless amount of energy and stamina.	1 2 3 4 5 6 7
56.	Possesses traits of integrity, open-mindedness, fairness, honesty, sincerity, and a sense of personal discipline.	1 2 3 4 5 6 7
57.	Is flexible in accepting, improvising, and coping with many responsibilities and changes of plans and schedules.	1 2 3 4 5 6 7
58.	Is a "role model" of an effective communication.	1 2 3 4 5 6 7
59.	Must have a positive rather than a negative attitude toward student efforts and growth.	1 2 3 4 5 6 7
60.	Inspires learning through effective projection of personal enthusiasm for the subject matter taught and for students.	1 2 3 4 5 6 7
61.	Keeps personal and professional lives in balance, managing time between home and school evenly.	1 2 3 4 5 6 7
62.	Encourages students to be well-rounded rather than narrow in extra-curricular interests.	1 2 3 4 5 6 7

63. Is a sensitive, "empathetic" listener. 1 2 3 4 5 6 7

64. Strives for mutual respect in relationships with students. 1 2 3 4 5 6 7

65. Seeks to establish an open, comfortable, non-threatening, constructive rapport with students. 1 2 3 4 5 6 7

66. Assists students in setting realistic and challenging goals for self-expression. 1 2 3 4 5 6 7

67. Understands, respects, and copes with the individual personalities of the students, relating to them on a one-to-one basis. 1 2 3 4 5 6 7

68. Strives to be an admired mentor and friendly guide to students without becoming a peer "pal." 1 2 3 4 5 6 7

69. Demonstrates objectivity and good will in dealing with parents. 1 2 3 4 5 6 7

70. Is aware of community attitudes, events, and resources, thus gaining support and trust through mutual cooperation. 1 2 3 4 5 6 7

71. Maintains good rapport with the local news media as a "public relations expert." 1 2 3 4 5 6 7

72. Must be able to work in a cooperative manner with administrators, the rest of the faculty, and the staff (custodians, cooks, secretaries). 1 2 3 4 5 6 7

73. Secures the understanding and cooperation of the counselling staff in the scheduling of students in speech/drama classes. 1 2 3 4 5 6 7

74. Must be assertive in communicating the value of speech and drama to administrators, parents, fellow faculty members, and the community at large. 1 2 3 4 5 6 7

75. Assists the students in developing strong self-concepts, self-worth competencies, self-awareness, and self-confidence. 1 2 3 4 5 6 7

76.	Is well-organized in planning classroom curriculum and rehearsal/practice schedules.	1 2 3 4 5 6 7
77.	Performs routine and clerical duties efficiently, e.g., ordering materials, sending in entry forms, requisitioning funds, etc.	1 2 3 4 5 6 7
78.	Can obtain and manage a budget, keeping accurate and meaningful records.	1 2 3 4 5 6 7
79.	Maintains files of materials and resources from which to choose meaningful and stimulating activities.	1 2 3 4 5 6 7
80.	Provides the students with information beyond the scope of the course's material.	1 2 3 4 5 6 7
81.	Recognizes and provides for individual differences, abilities, and interests.	1 2 3 4 5 6 7
82.	Focuses on individual student development rather than public performance of competition.	1 2 3 4 5 6 7
83.	Provides sequential learning development from intrapersonal to interpersonal to public or performance skills.	1 2 3 4 5 6 7
84.	Relates classroom communication concepts to practical everyday life experiences, opportunities, and the world of work.	1 2 3 4 5 6 7
85.	Plans classroom coursework and activities at a realistic pace for each student.	1 2 3 4 5 6 7
86.	Sets clear, measurable goals and objectives for each learning experience, taking into account individual student capabilities as well as desired outcomes.	1 2 3 4 5 6 7
87.	Reinforces student learning by returning evaluations, papers, and tests to the student as soon as possible.	1 2 3 4 5 6 7
88.	Assists students in developing the content skills within each specified unity of study.	1 2 3 4 5 6 7

89.	Encourages student inputs and choices within the structure of the course.	1 2 3 4 5 6 7
90.	Has a structured yet flexible course organization.	1 2 3 4 5 6 7
91.	Structures a variety of learning experiences so that all students may experience success.	1 2 3 4 5 6 7
92.	Continually revises curriculum outlines.	1 2 3 4 5 6 7
93.	Establishes and manages fair and consistent discipline and expectations for student behavior when in the classroom and on extra-curricular trips.	1 2 3 4 5 6 7
94.	Creates and provides a relaxed, supportive, open, and structured learning atmosphere in which the students respect each other as well as the teacher.	1 2 3 4 5 6 7
95.	Instills a sense of self-discipline in the students.	1 2 3 4 5 6 7
96.	Provides positive and assertive leadership in "administrating" people and programs.	1 2 3 4 5 6 7
97.	Organizes, directs, and administers effective extra- and co-curricular speech/drama programs.	1 2 3 4 5 6 7
98.	Is capable of maintaining control over many groups at one time with a balance of authoritarian and democratic skills.	1 2 3 4 5 6 7
99.	Uses various teaching methods (strategies) in order to expose students to as many forms of communication as possible.	1 2 3 4 5 6 7
100.	Provides a broad-based overview of the speech/drama field utilizing both traditional and newer concepts in the field.	1 2 3 4 5 6 7
101.	Is concerned with and can provide instruction in interpersonal communication.	1 2 3 4 5 6 7

102.	Utilizes students' total life experiences as a practical major resource for the class.	1 2 3 4 5 6 7
103.	Develops assignments to incorporate a wide variety of experiences.	1 2 3 4 5 6 7
104.	Designs activities consistent with objectives.	1 2 3 4 5 6 7
105.	Utilizes a variety of audio-visual devices in classroom instruction and to benefit student performances.	1 2 3 4 5 6 7
106.	Is versatile and willing to experiment with flexible, creative, innovative approaches.	1 2 3 4 5 6 7
107.	Gives clear instructions for all assignments.	1 2 3 4 5 6 7
108.	Provides positive, constructive, and immediate feedback (either oral or written) to students following a speech or performance.	1 2 3 4 5 6 7
109.	Evaluates student achievement in terms of previously announced criteria.	1 2 3 4 5 6 7
110.	Offers specific, rather than general, individualized suggestions to pinpoint areas in need of improvement.	1 2 3 4 5 6 7
111.	Gives positive reinforcement to student speech behaviors, never demeaning the student with unkind or destructive assessments.	1 2 3 4 5 6 7
112.	Balances praise for achievement and suggestions for improvement.	1 2 3 4 5 6 7
113.	Invites and accepts student evaluations and feedback in a sincere effort to improve instruction.	1 2 3 4 5 6 7
114.	Fosters a desire for improvement and achievement in the students, encouraging them to do their best.	1 2 3 4 5 6 7

115.	Guides the students in objective self- and peer-evaluations.	1 2 3 4 5 6 7
116.	Must be able to evaluate objectively on individual talent, merit, and progress.	1 2 3 4 5 6 7
117.	Evaluates pupil progress regularly and reliably by designing valid tests related to the course objectives, content, and theories.	1 2 3 4 5 6 7
118.	Uses a variety of testing procedures designed to measure student growth.	1 2 3 4 5 6 7
119.	Uses tests as further means to extend student learning, rather as an end in themself.	1 2 3 4 5 6 7
120.	Assists students in developing acceptance "criticism" and in evaluating others' assessments objectively.	1 2 3 4 5 6 7

APPENDIX C

STRUCTURAL OUTLINE OF

TEACHER COMPETENCY MODELS

SCA/ATA JOINT TASK FORCE ON TEACHER PREPARATION

Structural Outline of
Teacher Competency Models
SCA/ATA Joint Task Force on Teacher Preparation

Five Competency Models were formulated:

Model I: Non-Specialists--Communication and Theatre Competencies for All Teachers.

Model II: Elementary Language Arts Specialists Competencies in Communication and Theatre.

Model III: Secondary School Speech Communication Specialist.

Model IIIA: Secondary School Forensic Specialist.

Model IV: Secondary School Theatre Specialist.

Model V: Secondary School Mass Communication Specialist.

These models were organized around the following dimensions:

A. Five Teacher Roles:

1. Model
2. Facilitator of Learning
3. Resource Person
4. Participant in the Profession
5. Change Agent

B. Eight Communication and Theatre Goals:

1. Effective communication in a variety of contexts.
2. Aesthetic valuing and sensitive responses to artistic experience.
3. Accurate prediction of the consequences of communication decisions and behaviors.

4. Management of essential factors in communication situations.

5. Message evaluation on the basis of functional, ethical and aesthetic considerations.

6. Development of a personal communication style which can be appropriately adapted to a variety of communication contexts.

7. Participation in a democratic society.

8. Facilitation of intercultural communication.

C. Three General Goals for Specialists:

1. Development of speech communication, theatre and mass communication programs in educational and community settings.

2. Implementation of speech communication, theatre, and mass communication programs in educational and community settings.

3. Facilitation of students' development of career-related competencies.

Under the Goals considered appropriate for each Model were then listed specific generic competency statements, followed by enabling statements which provided tentative descriptions of the generic competencies.

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